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Thus have I seen a King at chess,
His rooks and Knights withdrawn,
His Queen and Bishops in distress,
Shifting about, growing less and less,
With here and there a pawn.

Meantime the Whigs were increasing in numbers and power. Both Anglicans and Non-conformists were arrayed against the court. Led by Shaftesbury, their opposition grew constantly bolder. England, the old England of Elizabeth and Cromwell, was waking again. More and more the country gentlemen and London cit came into their own. In theater as well as in Parliament they soon had the majority. And it was to the taste of these that our trio of dramatists consciously or unconsciously adapted their work.¹

This, then, is the reason why the heroic drama declined between 1675 and 1680. The court was so poor it could not continue its bounty to playwrights, and its gay life had been so seriously interfered with that it could no longer set the pace for the dramatic world of the English capital. Another element in the nation was crowding into prominence and giving a new tone even to theatrical life. So it seems to me that by assigning a date as late as 1720 to the decline of the heroic drama one is robbing that type of its social and artistic significance.

WM. E. BOHN.

Ann Arbor, Mich.

The word 'sheath,' or 'scabbard,' is used as a metaphor for 'body' as early as Dan. 7. 15, if the reading is correct. The AV. has: 'I Daniel was grieved in my spirit in the midst of my body,' where for 'body' the margin of the RV. has 'sheath,' the literal translation of the Aramaic. As Salmond says (*Christian Doctrine of Immortality*, p. 151, note): 'The spirit of the prophet is compared to a sword, and his body to the scabbard in which it is laid.' In the lexicons of Buxtorf and of Levy, two examples of the word in later Hebrew are quoted, both referring to the return of souls to their bodies.

Pliny (*H. N.* 7. 52. 174) tells a story of Hermetimus, to the effect that his soul was wont, from time to time, to leave his body, and wander freely about, his body in the meantime lying only half alive, until on one occasion his enemies burnt the deserted body, 'remeanti animæ veluti vaginam ademerint.'

In modern times, Shelley has the figure in the *Adonais* (20. 6-8):

Shall that alone which knows
Be as a sword consumed before the sheath
By sightless lightning?

In his *Defense of Poetry* (ed. Cook), it is not the soul, but poetry, which is a sword.

ALBERT S. COOK.

Yale University.

A SIMILE OF BROWNING'S.

Toward the close of *The Flight of the Duchess*, Browning thus describes the reversion of the old Gypsy to her ordinary condition:

I spoke to her, but she merely jabbered
In the old style; both her eyes had slunk
Back to their pits; her stature shrunk;
In short, the soul in its body sunk
Like a blade sent home to its scabbard.

¹ In this connection it is interesting to notice that about this time plays dedicated to private gentlemen became not infrequent, e. g., Hopkins' *Wives' Excuse* and *Sir Anthony Love*. Another fact not to be overlooked is that plays more or less democratic were received with applause, e. g., Lee's *Lucius Junius Brutus*.

'NEVER LESS ALONE THAN WHEN ALONE.'

Bartlett's *Familiar Quotations* (9th ed.) contains three expressions of this thought in nearly identical language:

- (1) Gibbon, *Memoirs* 1. 117: 'I was never less alone than when by myself.'
- (2) Rogers, *Human Life*: 'Then never less alone than when alone.'
- (3) Byron, *Childe Harold* 3. 90. 843: 'In solitude, where we are *least* alone.'¹

There is society, where none intrudes,
By the deep Sea, and music in its roar.

¹ Cf. 4. 178. 1596-7:

But it occurs earlier in Browne's (1616) *Bri-
tannia's Pastorals* 2. 4. 170 :

'Or to be least alone when most alone.'

Then in Drummond of Hawthornden's *Urania* :

Though solitary, yet who is not alone,
But doth converse with that eternal love.

And in Milton, *P. L.* 9. 250 :

For solitude sometimes is best society,

with which Bowle compares Sidney, *Arcadia*,
Bk. 3 : 'Your excellencies have power to make
cities envy these woods, and *solitariness to be
accounted the sweetest company.*' Add *Arcadia*,
Bk. 1 (quoted by Bartlett, p. 34) : 'They are
never alone that are accompanied with noble
thoughts.'

All these are ultimately indebted to Cicero,
De Re Publ. 1. 17. 27, though, as the only known
MS. of this work was not discovered till the early
part of the nineteenth century, it was doubtless
through some intermediary. The passage runs :
'*Africanum avum meum scribit Cato solitum esse
dicere . . . numquam se plus agere quam nihil
cum ageret, numquam minus solum esse quam cum
solus esset.*' Epictetus has (chap. 14, quoted by
Bartlett, p. 743) : 'When you have shut your
doors, and darkened your room, remember never
to say that you are alone, for you are not alone ;
but God is within, and your genius is within.'

ALBERT S. COOK.

Yale University.

MILTON, *COMUS* 598.

I do not find that any one has brought Job
26. 11 into relation with 'pillared firmament.'
Davidson says (*The Book of Job*, p. 185) : 'The
"pillars" of the heavens, if the conception be
not wholly ideal, may be the lofty mountains on
which the heavens seem to rest.'

ALBERT S. COOK.

Yale University.

DON QUIXOTE I, PRÓLOGO : NON BENE PRO TOTO LIBERTAS VENDITUR AURO.

Clemencin, I (1833), L, has shown that the
apophthegm belongs to "el autor anónimo de las
fábulas llamadas Esópicas, libro 3.º, fábula 14
del Can y el Lobo."¹ He has also pointed out
the use made of it by Juan Ruiz (Ducamin) 206
*lybertat e ssoltura non es por oro conplado*² and
by Diego López de Haro (Depping, *Sammlung*,
1817, 194)³ :

El bien de la libertad
Por ningun oro es comprado.

Medina, *Frases literarias afortunadas*, Rev.
hispanique XVIII ('08), 177, copies Clemencin,
overlooks the reference to López de Haro, and
adduces another instance of the quotation from
"el editor . . . anónimo del Libro de los ensem-
plos,"⁴ que cuenta la fábula del can y el lobo
(176)" [Gayangos 489 b]. He prints (with
unwarranted changes) the whole fable and the
Latin epimyth, but omits what seems to me of
greater interest : the Latin promyth and its trans-
lation and the translation of the epimyth. These
read according to the two extant MSS.⁵ :

Libertas non potest auro comparari.
Non hay cosa que a libertad sea comparada ;
Por oro nin por plata non puede ser conprada.

Por todo el oro mal se uende la libertad ;
Mas que las rriquezas val este don celestial.

A further example of the sentence is *Corvacho*
(Pérez Pastor) 18 : *¿ Quién es tan loco e fuera de
seso que quiere su poderio dar a otro e su lybertad
someter a quien non deue . . . contra el dicho del
sabio, que dize : quien pudiere ser suyo, non sea*

¹ Not accessible to me. S. *Anonymus Neveleti* (Foer-
ster), LIII, 25.

² I defer the discussion of the lack of concord to a later
occasion.

³ Not accessible to me.

⁴ Since 1878 we know through Morel-Fatio, *Rom.* VII
481, the author : Climente Sanchez, arçediano de Val-
deras, en la iglesia de Leon. Among Spanish books,
Menéndez y Pelayo, *Orígenes de la Novela* I, CII, could
have told Medina so.

⁵ For copies of these passages I am indebted to the kind-
ness of Dr. M. A. Buchanan.